

Grégory Sugnaux  
*Définitif, donc provisoire*  
04.05 - 30.06.2019

**This is the first monographic presentation in an institution of the work of Grégory Sugnaux (\*1989). *Définitif, donc provisoire* brings together a series of interventions and canvases created between 2018 and 2019. In response to Fri Art's invitation, Grégory Sugnaux questions the personal and geographical relations between his work as an artist, co-curator (at the WallRiss art space), and the city. This exhibition addresses the friction between physical and imaginary spaces, between that of painting, which defines its own framework, and the subjection of painting to its framework.**

The paintings are based on an improvised collection of children's drawings in chalk. The artist finds them on the ground during outings and then photographs them. The drawings, spontaneously created on the asphalt, are reproduced on canvases with deliberate chromatic relationships. There is a shift of surface plan and medium; from the horizontality of the street drawings to the verticality of paintings hung in the exhibition space. The ground, generally associated with a certain triviality, is raised to the level of the eyes. The images are validated by means of a gesture opposing the durability of a work to the more unstable nature of a hopscotch drawing erased at first rainfall.

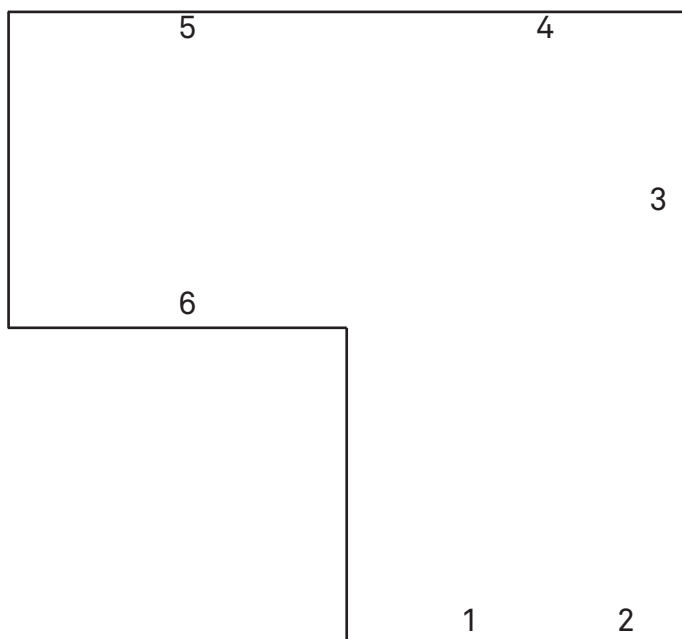
While retaining the distorted perspective of the intermediate image taken by the artist (photographs from above), the paintings bring the visitor face to face with the memory of an awkward universe, that disobeys usual laws. The scale respects the ratio of 1:1, immediately perverting it in other canvases, forming grotesque disproportion. In the same way, heaven and earth, the real and the imaginary, are intertwined in an indeterminate relationship.

This series questions the often individual practice of artists. Grégory Sugnaux brings himself into dialogue with the traces of a community, that of children who, together, invent in order to amuse themselves. Paintings that evoke these social bonds in turn create communities, but in a deferred space and temporality, artificially. Physical or virtual networks are built and deconstructed by means of an exhibition or during a vernissage, when facing a work.

The sculpture uses humour to take these reflections further: a toboggan creates a slide between the inside and the outside in a mischievous nod at the departure of the artistic director and at the different artists who have worked previously on the Fri Art building. It also connects the top and bottom in a sensorial, playful way, unlike the archival and visual tools used in paintings to achieve the same effect. While the sculpture and the series of paintings fall within the context of play, both evoke all the nuances of benevolence and cruelty that characterise the world of children. The perilous hanging of this sculpture on the façade can also be seen as Fri Art sticking out its metal tongue at us.

Gregory Sugnaux lives and works in Fribourg. After a residency at the art school la Cambre in Brussels, he obtained a Bachelor's degree from the art school in Valais (ECAV) in 2013 and a Master's degree in Bern (HKB) in 2017. In 2015, he received the Kiefer Hablitzel prize and won an artistic residency the following year in Berlin. The City of Fribourg granted him a residency at the Jean Tinguely Atelier of the Cité internationale des arts in Paris, from September 2019. Grégory Sugnaux has exhibited in many independent art spaces, notably in Lokal-int, Bienne (2019), in Kunsthalle Marcel Duchamp, Cully (2018), and in the group exhibitions *Fribi White Card*, Fri Art, Fribourg, and in Centre d'Art Contemporain d'Yverdon-les-bains in 2017. Since 2016, he has been co-curator of the artspace WallRiss in Fribourg.

## List of works



1. *Soft Secret*, 2019, acrylic and neocolor on canvas, 200 x 140 cm.

2. *Through The Realm*, 2019, acrylic and graphite on canvas, 200 x 140 cm.

3. *Midnight Swim*, 2019, acrylic on canvas, 280 x 190 cm.

4. *Jiggly Wiggly*, 2018, acrylic and graphite on canvas, 160 x 120 cm.

5. *Train of Thought*, 2019, acrylic on canvas, 240 x 180 cm.

6. *Fiction Zero*, 2019, acrylic on canvas, 190 x 210 cm.

X *Problems Solved*, 2019, inox, c. 250 x 150 x 60 cm